Mon Jul 19 2021

Announcements:

Tobias booked a guest star on CSI: Vegas

Karen booked a movie role

Bob booked a guest star role on a Pam and Tommy

Cathryn

Michael Clayton

1st incarnation

C: this is out of my comfort zone. I started working on this 3 days ago. I have trouble with absorption. I was connected to myself. The circumstances need more colors. I was affected by Craig mostly- 80%. 20% I was not taking him in. Yes, I was affected by him. The words mostly felt like my own. It’s a new skin for me but I felt like I was getting there. I started that I didn’t believe that I was in charge of a worldwide corporations. I feel like I got a little in the door. I had the place.

S: you have more rapport with this than you realize. I’d love to blow up the limitations you have about what parts you can play.

C: there are places in my life where I’m a badass and taking charge and not letting people step over me. I straighten people out and I can be too much of that.

S: this is that. This is your house. You know how this has to go and what everyone needs to do for this to work. Is he doing what he needs to do? (no) If there is a plumber that comes to your house and is disrespectful to your home or your family what happens? He’s gone. That’s what this is. You have to keep everything running smooth and it’s all on you. It’s not even the job that fucks with you- it’s the money. If this was a worldwide corporation of gypsies you’d have no problem. It’s the money. When you have money it changes you- that’s a belief you have. You recognize that is horseshit. There are biases. We vilify the rich. Whenever you take a group and say this is this- it’s bullshit.

C: this is about a weed killer and I had to get around that.

S: what’s the justification? What’s her story? Your beliefs in story have to support the give circumstances. We’re creating a relationship to the given circumstances in exploration. We need to find what your narrative is in this world- who are you. You have a narrative in your own life about art, auditions, etc. Did she say once she had the power she could make a change for good? What necessitates ordering the hits? In this case, they’re going to screw you. This company is everything. This is the vehicle to save the world. It’s a question of who’s at the helm. Is the company isn’t all weed killer? They don’t own one thing- make and produce and own so many things. It’s your narrative.

C: I don't want to make up a whole story.

S: what makes the power that you will have so important to you? That will be unique to you. What if you were powerless in your own house and everyone walked all over you. Everything would fall apart. You have dreams and hopes for your family. What is the dream here? What is possible for you in this company? You want your daughter to be happy and to have passion in her life. If you had a multi-billion dollar company- what would you do with it? We are an island country and there is a small part of the island that controls the money and they are suppressing everyone on the island. They say we’re not going to be suppressed any more but they don’t go, they kill everyone. The narrative of the Nazis was that the jews held all the money and everyone went along with their plan. The problem is always in “the end justifies the means”. You’ll do a bad thing because there’s a greater good. It’s not that she doesn’t know murder is bad, it just serves the greater good. See what stories you can come up with.

Money is freedom. Power is freedom. Money is an illusion that we’ve all decided is worth something. It’s all an illusion. it’s the acquisition of power.

The end justifies the means.

Question: The end justifies the means. A guy has a great part in a great move- he just has to blow this producer. That’s a harmless example. Putting kids in cages was meant to discourage immigration. If the mean is fucked up then the end will be too.

Craig

Michael Clayton

1st incarnation

C: affected by myself and Cathryn. I could not help but listen to your speech about Tuesday and it popped me out. I should have taken a few seconds and been more grounded. I have more digging to do.

S: I think you’re doing a good job of making him your own. I think there is more we can do. There’s no idea of this guy that you’re playing. You’re figuring it out as you go and that improves your play. You don’t quite know but you’re really open when you’re in that place. At this moment, could she be a good client for you?

C: I don’t care anymore.

S: is she the same caliber as the other people you work for. You want to get out and she could make you rich. It’s about money. She’s climbing and trying to get higher.

C: I don’t want to kiss her ass. It’s been a long day.

S: you’re with someone who is humorless but your jokes are funny. I’m not saying you’re willing to become a sycophant. At the same time does that mean that she could be a sexy client. I think it could be a powerful client. If she uses you, other people could. At the same time you’re tired of this shit. You make an intelligent recognition from texting like he’s over it. I say she could be a client and you say he’s over it. I think that kind of cynicism can be and ending. I want to look at where the exceptions to that notion. That’s where you find possibilities. That will make you faster and more independent. Find the oppositions.

They are oppositional beliefs not opposites. If Juliet loves Romeo but he’s a Capulet that’s oppositional. Opposites is that he’s handsome/ he’s ugly.

Question: How do you get things to occur? “I want the job, but…” say the word but in your mind and see what occurs to you. “..I just can’t kiss ass anymore”. “I love Arthur, BUT he’s crazy AND he’s his own worst enemy BUT I have to protect him from these people.” It will go back and forth for a bit.

The secret is I have nothing figured out so I recognize that there will always be other ways to look at things. Answers end exploration. We’re programmed to find out the answers.

If you’ve arrived and you’ve done your work and something throws you out. Connect to the other person and it will get you back in. when in head- go to body. Become aware of them. Take a breath and get back into circumstances. Toggle that ability. If we have to think about everything we have to do before we do it, we’re screwed.

Life is a wave not a chart. It’s a current and a flow. There are always curveballs and that makes life interesting. Sometimes a fuck up can create now things. Do we have to wait for a fuck up to live in discovery?

RABBIT HOLE

Alisa recall: I was in my environment, I felt connected to myself, eventually… and hen affected by West. – Let me stop you for a moment… you were affected by West all the way through? – a moment that he sat down that I was affected by him. There were points that I recall that I felt effected by him – and other points where? – and I think I was here in my head… -- looking back in the scene, was it blurry – no I remember all of it – you’re connected to yourself but not always effected by him? – I think not to say that I wasn’t affected – not as, times you were and times you weren’t – yeah, yeah – and the givens?? – Yeah the given circumstances were here and in play – anything you’re resistant to? – Not a resistance, just something that came up today. And walking around the house, the pillow, and a lot of things came up that were a lot sadder than I had ever, that hadn’t come up before. The baby, and just like, it felt really lonely. It was so sad that I just couldn’t, I just got weirdly emotional over this very lonely feeling and even in the lobby there were moments that kept coming up and yeah, it was just new for me. – Do you feel these are not appropriate for the given circumstances? – They are, but it was just new. Which is why the moments that I say that I really felt more effected by Wes, I was really just wanting to see what happens bc I usually have a lot of thoughts, prior moments, moments before, all these other work/homework stuff that happen and I’m not doing that and just, the arrival. The stuff. – The stuff. – Yeah. – Okay. – Is that confusing? – I’m not 100% about everything you’re saying, just a few more questions. When he was talking about the Germans pulling back all this stuff, was he effecting you? – Yeah! And that’s the thing, when I say effected, I don't mean he wasn’t effecting me – you’re saying there were certain points that were particularly poignant. I thought you were saying you were not affected by him, because you seemed to be. – Thank you for clarifying. – I want to understand before I help with anything. Let me make sure I’m clear. So you were present in the scene, throughout, the givens are working, he is effecting you. There are a couple of moments he was affecting you and some that were different and poignant. – That’s what I noticed, that it was just, different. – Do you like the different? – Yeah I do. – And something that happened yesterday that altered your relationship to the givens and you found this component that was different. On the surface, she seems happy go lucky and you found something going on for you that was emotional and seemed to cause some question in you. – Yes, it caused, oh this is new. It was new information. – Can I just say something? You weren’t quite sure what to do with it. You made this discovery, IDK where this goes in the scene, IDK what this is, something going on in this life and it fits the givens. – Yes, so basically what happened was, make sure this worked, wrap this up, then sat down for a five minute meditation and it was just for some reason though that my head was spinning, had nothing to do with the screen, I just needed to chill and get in this state and halfway through, and this loneliness feeling kept coming up and yeah it was just really, it caught me buy surprise because I wasn’t technically working on the character. – These things happen. – So I was like is that her 2 a.m. spin? So I thought about it in that sense, and that’s what carried me into the lobby…. – And it fit right in with the problem you’re having with Becca and him and to feeling supported y your family.

West – Critique

I was thrown of by the okay let’s go, and the arrival was so short, because you just came in and we were in the middle of a convo and I did it very quickly. I found my arrival on stage and then you’re like, let’s go and I was like oh shit. I felt effected by her, alive in the circumstances, I felt like the words were my own. Connected to myself and sense of lace, connected and there was a moment when early I felt connected to myself and connected to everything, and a moment I was grabbing the pen and I could see my hand shake and in that moment, it was early and in the scene, and this is the residue of Stuart let’s start; -- I did that to you! – for the next few moments I was aware of that and then I just tried to roll it in. I need a walk, not to sit still. So it allowed me to change the blocking a little bit and it brought me back into the scene. There was a moment, there were a few moments where I was self judging the anger, I have been aware for sometime that I have been aware that I can choose the hammer too quickly and there was a moment, I was like, why are you so aggressive against her? So that kind of took me out of it? But at the same time, during the same pre during the spinning earlier today, I arrived at this notion that I hadn’t the week before, which was she’s going to have a baby soon and my baby is gone and there was this feeling of what that would be like, I feel like I’m somewhat of an older brother and some sort of guidance, we’re more financially/emotionally table, and there’s a feeling that this she’s going to have something that I don’t and that made me feel a little bit of something, so I think I feel like there was a moment of that in the scene that I felt that resentment and then I basically let go of the judgment of the anger and tried to like. My personal goal today was don't do what you think the scene should be done, just go form line to line and don’t shape it, I have a tendency to do that, and I was trying very hard to don’t do anything with it other than just try to listen. – I’m kind of excited about this second iteration of us working together, I am, I am. I’ll talk to you about that in a minute.

Alisa Critique:

In a relatively short period of time, there really started online, you’re really kind of shifting your process up into how you’re kind of doing things. You told me where you were at and how you were doing stuff, you seem to be embracing a willingness to follow the moment as opposed to preplan your thoughts. – I’m trying, idk if I’m doing that with auditions. – Let’s start here and how you build trust with that. You have to trust what we’re doing before you bring it out into an audition, I think you did to a large degree you brought it to a job you just did. Let me ask you, for the job how did it work for you? – I mean, -- was it feeing and fun? – and the environment of everyone being collaborative – I’m not saying it’s just the process, I’m suggesting that this didn’t get in your way and aided and added to the collaborated spirit of like-minded professionals. And when you played tonight, this was a different kind of experience, than the kind you’ve been having recently before you came to the studio. – I agree. – If I don’t call it out, you will forget as soon as something goes awry, I want to remind you of this and I want to help you build trust to recognize. You can discount discoveries and your own growth in favor of what isn’t growing fast enough. It’s very important to recognize you’re making history when you’re making it. – I do feel that I’m not, I feel like I am trying really hard not try like I’m doing the homework, I’m writing, writing, writing – what are you writing?? – Everything from, relationships, prior moments. – Stop. – I have. – Entirely. You can write down the givens on a piece of paper then throw it away. I promise there’s a method to my insanity, I want to speed up what’s happening. I get that that little bit of writing seems to help, you feel like you’re getting this work done. An accomplishment. I get this sense of doing that. It feels tangible. – I might forget if I don’t write it down. – Yes, exactly. I trust you. Only way that you’re going to trust you is taking off the training wheels? You’re not gonna die. You’re just going to become more free. Let’s put it this way, if I’m right you’re going to acquire greater freedom and greater depth in your work. Try what I’m saying. BC If I’m right, I’ll give you greater alacrity and even more depth and you have a pretty in-depth experience as it is. but the part that is working well for you, is your ability to create access to your subconscious. You can achieve alpha states and that’s helping you, helping you a lot more. The writing is opposite of that. You got that covered, you’re good with story, good with text. It’s translating the text into the life. That’s the part. The writing is not gonna help. The writing help objectify it even more and it will slow you down. As fast as you are, I’m telling you. Just try it. – I swear to you that I’m really not writing that much, as much… -- I believe you’re not writing as much and look in your auditions, I’m saying to you, whatever it is that gives you confidence, but this here, is meant as an experiment. This here, I want you to risk all in. What’s gonna happen, there’s no job on the line either it’ll serve you or it’s not. Is writing out the end of the world, but there’s a reason for you I’m asking you not to, and it has to do with trust and more self reliance and a couple of things that I think will benefit you. Is it a big deal to write things down? No. I’m just concerned with aiming at ad destination and a way that a scene has to go. And this is not doing that. Knowing what I’m working on with you and I want you to build more trust, to challenge insecurities in order to trust them. In the scene of things, it won’t change the scene that much. It isn’t. But for you, it will give you more trust in yourself. And at the end of the day, that’s what I care about. There will be concentric circles to it. So do it. If not, I’ll back off. I say it because I see something for you, specifically you. That little need, you don’t need that need. It’s nice to work without that need of having to run lines, you don’t need it. – And that was just a trust thing, I’m fine with that, I’m not talking about that. I don’t see damage necessary in running lines, but for someone it could be a problem. So I’m saying this for you. You’re not writing so much without making it objective, if it were, I would be harder on this. This is a trust thing for you. THAT SAID. I like where your work is going, there is an uncertainty that my perception says you’re a little uncomfortable with still. It will go away. Your uncertain about how we’re working, the reliability of what we’re doing, how reliable this is. It also feels like I’m not doing anything sometimes, idk I can trust it, bc I’m not doing anything, but so far it’s been effective. ---- you’re in my brain. Those thoughts come up – have them, be skeptical. Skepticism is good. Trust needs to be earned and be as skeptical as you need to be for as long as you need to be. My only ask is that if you see it effective and it’s leading you into a pleasurable experience and your work is killing it, just keep going. The proof is in the pudding. – I love and get the freedom, the part of that’s a skeptic, it’s not in this it’s in trusting myself and that’s it. – you think there’s something to ut the writing out? Believe me, everything that I’m talking about/teaching/doing is about your ownership. The way that I’m working and the suggestions that I’m making is all geared toward how your brain functions anyway, I’m leaning into that. I’m thinking of ways that we can lean into it and calling that stuff out and help you stay in sync with you. In story, circumstance, but with you at the end of the day.

 Where I’d like for you to go now… Izzy does have all of these things. These discoveries that you’re making. It might turn into humor, anger and it might evolve into something that evolution doesn't have to be wrong or right, and you’ll feel one way twenty minutes later and they’ll both fit. I want to see it evolve. I want you to see how man iterations of Izzy of the same scene and same story can take you into so many different realms that it can make you involved and authentic, and then we pull on different beliefs, right now it’s about familiarity. Your process, what’s in you and how powerful you are. And you found this one thing and it really helped you tonight. Honor the change. – So as you’re talking to me right now, there is this voice in my head that feels like even thinking of the second iteration, I’m nervous that it’s going to be the same. – Gasp, it might be. You’re going to be the same blocking, scarfing, -- then I say well bc I’ve had this scene for so long, I was supposed to do it in Thursday and I didn’t have time for that, so I fee like this almost like, I have over absorbed and I’m cheating by having had this scene for so long. – no. Going slowly gives you familiarity with the process. The only way to be able to work quickly is by first going slowly. Speed is earned. Right now, I would prefer this. I prefer you taking your time with what you’re doing living with it for a while. It’s the best teacher. It just is. All you’re really doing is discounting your own discoveries and the shit that’s working for you. – When I was on set for that job, I new everything so well and I was there for forever, I had such a long break, I was like IDK if I can do this anymore. – And did you? – once like go time happens you don’t think of those thoughts, it’s like the fears of the voices in your head and once you step on… -- This is one of the few things that’s nice about getting older. I don’t give a fuck anymore. I know myself. I know myself. I know that I’ve learned a degree of trust that has silenced those voices greatly, and that’s why I see this distrust being honored I’m going to call it out. I’ll say maybe let’s not feed that trust. Let’s feed what gives you fluidity and power. That’s what we are on right now. That’s my lesson plan for you. It’s not an overnight lesson plan but it is to me far more real than what do you want from him? What verb? Really? Is that what we’re doing. You understand all of this. It’s about the life. (I wonder how much of that voice, bc she’s also said a voice that she connected more with Becca…) Oh if I may, I think you can have something written for you about you in a story and you will find ways and things to make yourself crazy with. You’ll invent them. – I mean to what Wes is saying is when I did Rabbit Hole with Megan, for my first scene, I judged Izzy so much. She’s so insensitive. And I’m glad that since I started with you, just this change of my mind when I read a character that I judge so harshly so I’ve worked in a different way. – The issues you were having in the scene with Megan are not an issue in this scene.

West Critique:

You love the instant of insight. You love the discovery and the impulse, it is always born of chaos. It is not born of structure, it is born with Chaos and that’s when you throw all of that structure away that’s when that starts to happen. You avoided the chaos tonight a little bit, do me a favor, I want to do something right now. Take a breath and exhale really slowly, and I want you to feel where you feel emotion in your core. Pay attention to whatever is going on in your emotion. Listen. Put your attention on me. Just feel me in front of you and just feel me across from you. Now look. That’s some sensory acuity and arrival. Really getting in touch with your scenes, visually. You are ridiculously powerful, the more present you are to yourself the more power you have. You got a lot of power there. That vibration is life, it is not a problem. What I want you to do next time is to just check it out. Don’t dissipate it. Feel it. Stop for a second and just let yourself feel what is going on in you. Check out the chaos, it’s your friend. If you embrace the chaos, it becomes genius, if you fight it it’s your demons. You just decided to move and dance a little bit, I say embrace it. Stop and feel what’s happening in your body that is where your genius lives. I am as sure as this as I am that I am bald. This is one I am operating with certainty. I don’t always have certainty, this I know. I don’t always, but watching you, this I know. When you have this shit is shaky, just feel your moment and feel your body. It will take you out of story for a minute. You will find your way right back in. But you have a lot going on and you’ve got to let yourself experience it. And then it will come and you’ll be in flow, that’s where your flow really comes from. The movement dissipated it a little bit, made it more comfortable, but I don’t give a shit about comfortable. That’s the thing of watching you in play, in play, it is all about you getting into all of that stuff that’s going on in you. You’re working form what I can perceive, please understand the scene has a heartbeat, the scene is alive. You’re a solid actor, I have a good idea of where your bar is and what I think you can do and for that I need you to be absolutely in touch. – Yes. I think I get stuck in that binary thing. There’s a right way, a good way. – You know I have in my recommended reading, the Dao Jing Kun Do… yes it’s about marital arts, but everything that he is writing about applies absolutely to this. I’m not even a big fan of his films, it’s the philosophy that was bad ass. His philosophical footprint was big. It addresses what we’re talking about. I love what he says about the fluidity of body and what you’re saying, getting caught in binary and the fluid idea to work, the arrival, exhale rather than release, and you can also do it just by putting your attention on the other person. Do that and you check in right with yourself, you exit binary and you click right into your body. Stick to your blocking. You don’t get to change it out there.

How is Danny coming? – Not as alive as I need to, you know. – That’s where I see it, too. Is there any resistance in that. – No there’s no resistance, I think I just need to, I think I am dealing with him being gone and what do I do about it now as opposed to him still being a present part of my life. – Come to the idea, this notion: he was just pure. Just take idea and just let that idea resonate for a moment. He was pure. And alive. And he believed in everything. Santa, everything. – Yeah… -- and let yourself just stay there and see what it is that resonates about him and the fact that he will never get to go to a dance, kiss a girl, or a boy, and just let yourself stay there. Because at the end of the day it’s all about Danny. He’s why you’re selling the house, the dog is tied up. -- I think I’ve been treating it as an event. – It’s his life. And he looked at you and you saw you in him. It’s crazy how one person can look like two people. And when you think about it, sometimes it might be beneficial to imagine a brick in your belly. BC I think that’s what it is, something you’ll never be able to not have. You’re always going to have this brick. You’ll never be light again. – Yeah.

Questions:

When West’s hand was shaking, with that do you think, oh, well how does this fold into my current circumstance? – Nothing to think about. Just feel it. Take a second. Feel it, take in the other person and roll. Just give into the experience of it.

Megan

The Road

3rd incarnation

M: I was mad at him the whole time. there was no convincing him. There were so many possibilities in rehearsal and there was nothing here. I was a brat in the middle. I’m disappointed. I didn’t have an experience.

S: Part of me feels like we’re in Brilliant Traces. You were angry, he was affecting you, pissing you off. You weren’t having the experience that you wanted to have. You were talking and you saw him shake his head no and that irked you. The given circumstances were alive otherwise he wouldn’t have irked you. You couldn’t get past your anger that he was a coward.

M: there used to be sadness.

S: you had something to do. If you felt bad for him, you wouldn’t be able to do what you needed to do.

If I shot a bullet at you and you caught it in your teeth and I said that was amazing, you would say you wanted to bite the middle. I will do everything I can do to create greater flexibility. Before you get on a set, when you come out, everything that happens here needs to happen. You don’t get to dictate it. you get to respond to it. It’s your job to honor it. You are phenomenally respectful to me and other people. But you’re not respecting what’s happening to you in this space. I think maybe to a point of insanity, I have this, this space is sacred to me. I really think that what happens here is miraculous. What you do here has to honor that.

M: I’ve been having some great paradigm shifts in life and here and I’m so disappointed…

S: You need to understand what happened so you don’t feel bad about it. Everything you hated about this scene had to happen. You are mistaking you as the actor. Everything, including what happened after was in story. You said you weren’t having an experience. Did he affect you? The circumstances? You responded authentically. Yet you said you didn’t have an experience. You don’t rate it as an experience because it’s so native to you so it couldn’t be “it”.

Let’s look at what’s sad. You can take a story, explore it in a way that it becomes such a part of you and so involved that you don’t realize it’s a fiction. All we are talking about is how in the pocket you can get. The only thing we’re talking about is acceptance that you can’t always tell the difference between you and this. The only fix is recognizing that this is a sacred space and what happens needs to happen. Even if it doesn’t serve story because that leads us to where we need to go. This isn’t the same as “It’s all good”. The only way we can evolve is to embrace. It is a process. Embrace the process. You’re obviously in it and your exploration served you.

Tobias

The Road

3rd incarnation

T: I enjoyed this- the restarts. Something about looking at her and being affected by her, it brought the circumstances into the space. The words were mine to a point were we could just play. The circumstances were there. Something has started to shift in how I’m working.

S: we talked about time.

T: it’s starting. I used that on my auditions this week. I’m going in for 15 – 20 minute sessions. In the past I would spend time on shit. I enjoy listening to critiques.

S: it’s that kinesthetic learning base from the Waldorf school- the creativity. Stiner made Michael Chekov change his work. Being a kinesthetic learner, it is so powerful and I want to continue optimizing. I want to couple that with text analysis exercises and see how that kinesthetic awareness impedes or helps absorption. In addition to scene work I want to do a series of shoots with you and what I’m thinking is read the script as close to the text exercise as possible- a week before. Couple text analysis into the equation. That’s how we can optimize and lean into where your strengths are. I want to marry these 2 things.

T: the simplest elements of the given circumstances I’m always catching up.

S: do you have a treadmill? I want you to try something. When you read a screenplay, do you read it cover to cover? Do a few minutes on a jump rope before you sit down to text before your heart rate calms down. If you find yourself drifting, do more of the jump rope. I want to break patterns and in a specific way. This is temporary but I think it will put attention on something.

Question: Why jump rope: Every time I’ve given him something, he comes back with a spin on it that is valuable. I want to learn from him. it’s not a pattern, it’s an association.

As far as the scene goes, the circumstances are working and I think I could tweak either one of you and it could go on a new track.

ART

Bob: connected to self. Affected by Ivan. Circumstances played on me. Place I like a lot. I was fucking up words.

S – were you in pleasure? B – yes

S – good . is there anything happening that’s planned out or done out of obligation.

B – In the back of my mind there are ways I want the scene to go but I wan to do the opposite. Beginnning of scene I was trying to pull on a diff thread. That the paining was shit. 2 weeks ago… I determined I wasn’t going to do that. I pulled on the thread that the painting is brilliant. That changed the way I did the top.

S – Are you exploring and absorbing?

B – Absorbing more than exploring.

Kevin: Connected to Bob yes. Environment yes. Mark liking me. The audience liking me. Felt that the begging spin was working better. Marrying them together. State was throwing me out of dialogue. Transition audience – Bob – pen. I want you to like me, where’s the cap. I felt is was a more authentic experience. Flowed.

S – It was. You were a more nebbish guy instead of doing a nebbish guy. Absorption? If you’re absorbing the scene – wanting the aud. If you’re not finding possibilities in absorption and they’re not following you here…. I’m suspicious of the commitment to the pen cap in absorption.

K – my life’s so f’d up I can’t even find my pen cap.

S – introducing a more physical component. Really looking for the pen before you start absorbing. You might find somethings. Explore it. maybe it’s this is my life or my father… See where it takes you. Everything else is moving along swimmingly. I’m really believing in you’re having him on a pedestal. I’m buying it. I’m believing your kinship with Serge. Rel with the painting.

Bob:

S- Binary thing is strong with you.

B; I hate chaos love control.

S – you got chaos. Isn’t worry chaotic. That’s your association with chaos. It doesn’t feel cathartic. No fun. I was a worrier. I found the more I allowed chaos in art the less I needed it in life. When that moment comes and the story starts taking you. It’s taking you on a ride. I understand the resistance better. Explain absorption. When u start have u started in

B – The painting is good the painting is shit.

S – more possibilities. What will Ivan think. Come into it with I’m losing a grip on everything. 2 different thoughts. You can sit with them. Let them be things to pull on in absorption.

Serge is so frustrating. His good looks allow him to get away with everything.

I’m turning into my father. We’re going to open up opposite to oppositional. I’m changing my tactics. We’ve managed to shift singular to binary. Now multiple. And look at ways to help in you exploration. Right now its purely binary.

“Yvonne always tries to be the best friend in the world”. Arrive to that. Doesn’t that fit with the story? He cares about u guys.

B – Seems too tangential.

S- isn’t that the primary story.

B – we get into a fight. Last scene is blowout.

S – doesn’t he say all he wants is your friendship? Your beliefs. The can be tangential.. It’s imp that they are. Doesn’t have to be so strict because our thoughts aren’t.

B – Always thought we should explore the meat of the scene.

S – Can you take in the idea that he cares about being your friend. Does that feel true. Say but… What occurs?

B – he’s just so weak.

S – does that mean he doesn’t care to be a good friend? No. They’re oppositional but not opposites.

You judge him. These ideas fit in the story. Opposite is not necessarily true. I hate this painting but the reviews say it’s great. Not necessarily opposites.

B also only on the one subject.

S The meats important but it’s certainly going to create nuances. More of all that bec that terrain has been explored. Let yourself go a little bit. Your holding the reins too tight. Give it more slack. Allow there to be tangents. It’ll feel less like you’re doing something. You’re working really hard for 2 minutes because you don’t want tangents. The power struggle within the friendships.

B – Nothing is occurring to me. I kind of want a flow chart. You gave me 4 things that never would occur to me.

S – O Captain My captain… Would that piece of verse have more meaning if we diagramed that sentence. The flow chart doesn’t allow us to be swept up. Let’s release the reigns and . .. That’s where life lives. It’s in your brain. Trust it. If it’s not you’ll figure it out. I pay attention to u when u talk. You have a really good IQ. Character also. Good brain. When u say things like nothing occurs to me. I have to smile. There’s something going on. There’s no deficit in your imagination. The more we open it up… you say you hate exploration – you will love it. It’ll be a vacation. Allow it to be frivolous. I want you to try something next time u explore. Lie down. B- I’ll fall asleep. S – do 10-15 jumping jacks. You can shift. See what happens. This will do something. 2 diff things in exploration and 1 in absorption.

I hate my brother but he can’t help it. I should get equal to him. I’m thinking about all sides of the equation. We’re exploring it.